

LETTERS TO THE EDITOR

From GERHARD KUBIK, 48, Thalheimergasse, Vienna 16, Austria.

I have to inform you that I shall start a new African trip at the beginning of August—hoping very much that this time I shall be able to visit the African Music Society. I hope to learn plenty in Africa again and also intend to do a special study of the phenomenon of resultant rhythms being so striking in instrumental music. I can also announce that a little booklet containing about fifty transcriptions of Yoruba folksongs will appear this year in Nigeria. Although it contains only one type of Yoruba music I hope that the careful transcriptions will give a good idea of music in Yoruba society. Dr. Merriam, who regrets in his articles in "African Music" that practically no study has been made of Yoruba music (except Mr. T. K. Etundayo Phillips' work) may now find something useful for his afro-american investigations.

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From J. H. NKETIA, University College of Ghana, Institute of African Studies, Legon, Ghana.

"... I have been very busy trying to get a couple of books done. My monograph on "*Drumming in Akan Communities of Ghana*" is in the press. Thomas Nelson and Sons are publishing it for the University College. Longmans Green have accepted for publication the first of a series of surveys of "*African Music in Ghana*". It will be paid for by the Arts Council of Ghana. I have almost completed the first of a project series of "*Folk Songs of Ghana*". The Publications Board of the University is waiting to consider this. I have also been asked by the Board to put together all my essays on African Music for publication.

In addition to all this, I try to do a bit of field work for other monographs I have in mind or simply to expand my present collection. I broadcast quite often, take part now and then in concerts of Ghana music, or give lectures from time to time. During the New Year School organised by our Institute of Extra-mural Studies I gave a course of eight lectures on African Music to groups of students. This term I am giving an introductory course on the arts of West Africa to all our Sociology students, and a couple of lectures on music to students in the Institute of Education. There is a growing interest in the development of African music at the University College both in extra-curricular programmes and in formal courses."

Mr. Nketia also presented a lecture on African Music to the Panel on the African Idiom, at the 2nd Annual AMSAC Conference in New York in June, 1959, which was subsequently reproduced in two consecutive numbers of the AMSAC Newsletter, January-April, 1961.

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From THE CURATOR, UGANDA MUSEUM, P.O. Box 365, Kampala.

"I should like to correct an erroneous impression given by Mr. Kubik in his article on 'The Structure of Kiganda Xylophone Music' in Number 3 of Volume II of African Music. Mr. Kubik gives the impression that his appearance with Mr. Muyinda's (head attendant of the Uganda Museum) band raised the prestige of Uganda folk music in general. This it may have done in local circles but I think it is only correct to cite concrete examples of both African and European interest in Uganda in Uganda folk music.

1. Makerere College is in 1961 appointing at its Institute of Education a lecturer in African Music.
2. The Namirembe Music Festival now in its fourteenth year and founded by Dr. Klaus Wachsmann, my predecessor at the Uganda Museum, devotes part of its programme annually to original and traditional African Music.
3. Mr. Maxwell Jackson, the enterprising director of Uganda's National Theatre, regularly puts on the stage performances of African Music attended by vastly larger audiences than those drawn by the stray *amadinda* bands.
4. The Uganda Museum under Dr. K. P. Wachsmann carried through a successful research programme on African Music financed by the Colonial Development and Welfare programme during which more than 1,500 original recordings were made.
5. At several schools African teachers regularly include some instruction in traditional music.

African music can be said to be a living force in Uganda and is fostered by many organizations including the Uganda Broadcasting Service and it would be unwise to believe that either Europeans or Africans, who are certainly not mentally dependent on the Europeans, believe that African music is of low or little value. In Uganda's last Legislative Council meeting questions were even asked in the House about African Music in Uganda. In how many other countries does African Music enter into politics?"

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From DR. JÚLIO DE VILHENA, Companhia de Diamantes de Angola, Rua dos Fanqueiros 12-2, Lisbon, Portugal.

"... Our work in Dundo is progressing, and now that we already have the folklore of two large

regions inhabited by Chokwe (Lovua and Camissombo) registered on magnetic tapes—about 400 songs—we are going to begin in the field the recording, also on magnetic tapes, of the music of the Baluba, Bena-Lulua and Benansapo which, as you are aware, possesses more modern characteristics than that of the Chokwe people, which is more traditional in its manner of living and feeling.

We expect to have ready, next February, a large volume with elements relating to the folk-music of the Lovua region, which will accompany the collection of magnetic tapes registered there, to be offered by us to the principal Institutes of Folklore and Musicology in various countries. As you know, a copy will be presented to the African Music Society."

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From Mrs. H. M. DAY, Charlcombe, St. Joan's Road, Plumstead, Cape Province, South Africa.

"I have recently purchased two records of "Birds of the Kruger National Park" recorded and introduced by Clem Haagner. They have been greatly enjoyed by all who have heard them.

I bought them to teach me to identify birds by their calls. But . . . I live in the Cape.

We have many beautiful bird calls down here:- (1) The Cape Robin; (2) The Bokmakirie duets; (3) The melodious Redwing Starlings; and interesting ones: (1) The Blacksmith Plover; (2) Cape Sugar Bird; (3) The Dikkop; (4) The Crowned Plover (both the latter nocturnal).

I hope that it will soon be possible to do a recording of our Cape birds. Our birds are very melodious."